2016 Vidya Gaem Awards
Award Speeches

Most Hated Award – WINNER: No Man's Sky

I don't actually have a speech, just some notes. By this point in the show, you should be able to write a five page essay on why this game sucks, we think it should be important to point out some reasons why this game won for "Most Hated." So I think we need to really point out the fact about how much Sony put out for this game.

Side note: I just want to add how this formula is still efficient on most gamers despite being obviously shady; Game promises great innovations, ground-breaking mechanics, footage is shown and claims to be in-game footage, marketing overblows it, it's launched and it's completely NOT what was shown in any way. Another thing was that I have yet to hear of any new shipments of No Man's Sky since the launch of the game.

I mean, we have so much about why this game is bad we can literally copy and paste other award speeches about this game... and yeah, it's all there. What didn't go wrong with this game? I always try to see the positive in the negatives but there really isn't anything besides the fact that they didn't release it as an early access game, good job on that one Hello Games. But let's get back, this is the award for Most Hated, doesn't necessarily mean it's the worst game released this year (but most of you voted because it fits both bills.)

We should look at why this won Most Hated, and it really boils down to the hype factor. For Sony fans, they were promised a good game by Sony themselves, they were so sure of this game that they put so much money in telling us about it. This was a game that Sony promised to be the kind of game they could mock other consoles for not having. For us sane normal people who own a PC, it was a game that had aspects of all of these garbage Early Access space games that have been in development longer than the Wii U's lifespan. It promised to be this game that we've been promised over and over again and it was actually coming out. No Man's Sky failed on both ends.

For Sony users, it wasn't an exclusive to be proud about, it was an embarrassment. For all PC users it was another mistake and another game to sit in the dusty catalogs of people's Steam accounts.

Least Worst Award - WINNER: DOOM (2016)

It's just so good. It's just a damn good shooter. Can't say much more than that. It plays nice, each weapon feels unique, the music, the graphics, the demon designs, the style, the challenges, everything really. Except the shitty multiplayer, but let's ignore that. In an era of gaming where all shooters are primarily or entirely multiplayer focused, it's really fucking nice to see a game like this that actually puts time and effort into a fun single player experience, where the game can't be won with a 25-kill streak. The best representation of this game that I can think of is that it's pretty much exactly like the doom comic from the 90s. You're the doom guy, you're mad, and you NEED to kill demons in the most violent ways possible. That's why this game works, it's because instead of focusing on some plot about jerking off in space or something, it knows what it is and accepts it. It doesn't try to be edgy, genre defying or be meta about it. It's just a game that knows you want to murder demons, and it delivers it on a blood soaked platter.

DeviantArt Award - WINNER: Lenni (Watch Dogs 2)

Whether this is pure satire or an old man trying to pull some youngster's disgustingly boney leg. Lenni is by far an example how NOT to make a character in 2016. A crossbreed of a socially awkward geek and a Riddler roleplayer on Twitter, Lenni makes you unironically go "What DID they mean by this?" However, that's when we realized that we put more time into researching her character than Ubisoft has ever done developing her. We thought there were more reasons that she was an antagonist besides being a "troll hacker" but no, that's literally it. You know the official reason she runs a hacker gang? Lenni got busted for weed. That's it. I wish I was joking, but it's there, that's how deep she gets. You'd think ditching the whole 'super serious' tone of the last game with a more self-aware approach and down to earth setting they'd hit a few marks better on writing. But no, it's just a bunch of old men trying to write someone hip and cool. Back to the drawing board, Ubisoft.

Pixels 4re 4rt 4ward - WINNER: No Man's Sky

Yet another open-world game with a pastel color scheme, exploring an open world with nothing to do but just look at the sights. Perhaps at a time the game could have been described as ambitious, but clearly the final product disagrees with such labels. We have to constantly take a step back and remember "Oh yeah, this is an indie game that somehow got a bigger advertising budget than most triple A games"

Either way, Sean Murray's lovechild boasted about a rich, player-run universe with a deep story, state-of-the-art visuals, and a revolutionary genre mix, yet fell flat on its face in the delivery when they forgot to include gameplay with their game. This game wasn't some sort of indie with potential, big hopes and ambition. It was just another treasure trove of misinformation and straight-up lies.

Regardless of what went on behind the scenes, they still promised more than they delivered. In the end, only a bearded manchild who refuses to wear shoes can develop an entire, literal universe, without a single line of dialogue deeper than incoherent babbling.

Hyperbole Award - WINNER: Death Stranding

You thought it was over? Three fucking years of this shit. Three years of the same game winning the same award over and over again. You know what? I'm fucking sick of it. Fuck this and fuck you....

Okay, lets cut to the chase right here, the Japanese hype man is really fucking good at making trailers. And now with his all star cast and crew, it's not very surprising he won this award. Will it deliver? We don't know. But a game by Kojima, good or bad, with no interference by Konami should be interesting. Regardless of whether or not we'll be able to understand a god damned thing about it. We'll just have to wait with eager anticipation and see. Shine on, you crazy Westaboo.

Best Timeline Award - WINNER: Nier: Automata

Are you actually surprised? It's a game by Platinum. Even with the sad confirmation we would find no visible butthole on the game's protagonist, Nier's sequel, under the masterful touch of Platinum and the guidance of Yoko Taro, can only turn into something gorgeous and breathtaking. The announcement trailer surprised everyone, and the demo served to impress. The combination of Platinum's well-known swordplay, the Pod's gunning, and camera viewpoints allow for genre-blending variations, plus it also keeps most of the narrative in real-time to avoid pausing the action. Mechaniloid enemies out of a construction worker's nightmare may not seem the most intriguing of foes, but the dev team somehow manages to make them threatening (and oddly cute). The soundtrack by Keiichi Okabe is once again top quality. Now, let's hope Nier: Automata will be worth looking back on.

/vr/ Award - WINNER: Super Mario 64

Super Mario 64 was made at a time when Bubsy 3D was
considered the staple 3D platformer. And holy shit did it
improve that genre. The system's controller itself was
built around making that game play as fun as possible.
Regardless of whether you're a Nintendo fan, a Sony fan, or
just someone who emulates everything, you can't deny just
what made it stand above and beyond the competition, and to
this day is still held to such high regard, that it has
become the gold standard of the 3D platforming genre. Other
Mario games have come up and given it a run for its money,
but twenty years later, every developer still looks back to
this timeless classic as what they should aspire to
achieve. After this award, we're sure a few of you will
boot it up for old time's sake, but whether you're
speedrunning stages or breaking reality with half
A-presses, Super Mario 64 takes the winner spot for this
award.

New Challenger Award - WINNER: VA-11 HALL-A

LAGGY44: "Drinks all around!"

LAGGY44: "Hey anon, there's nothing wrong if you order that girly, fruity-looking drink over there. We're all anons here. Who am I kidding, you'll look fucking pathetic!"

JOHNCUCK: Is it a VN? Is it a role-playing game? Is it a simulator? Nobody knows, but it's still nice and comfy. While the gameplay isn't the most interactive, it works in its favor as the purpose is to plop you down in a cyberpunk city, and simply try to make ends meet. The stories you hear from the people you meet are entertaining, depressing, and sometimes just plain weird, and yet like them, you can still find solace at the bottom of a cold one and the comfort of a blanket. It's just satisfying to see a game so happy in being itself, but for now we'll have to make due with making some drinks and changing some lives.

IP Twist Award - WINNER: DOOM (2016)

Literally nobody saw this coming, yet they managed to
unfuck the series after Doom 3. Going back to basics worked
in the game's favor, since after all you don't really need
a story to justify being a walking demon-meat grinder. Even
more surprising was the fact that multiplayer in a fucking
Doom game was mediocre at best, yet the single player was
just so damn good, it managed to justify its position on
this list. The most surprising part, however, was that a
Doom game managed to take modern FPS standards, such as the
newer control schemes, attachments, challenges, and more,
and actually apply them to its fast, frantic gameplay so
well. Doom proves, however, that sometimes less is more.

Syria Award - WINNER: Dark Souls III

Third time's the charm right? Or is this the fourth? Fifth?
Does Bloodborne count? Anyway, Dark Souls III leaves a
weird taste in the mouth of its fans. It's the last game in
the Dark Souls series, finally closing the big fire and
darkness myth, but also brings to the table the final
decisive ending to its story. The world is dead and in
ashes, the old gods crazy and decrepit. All that is left is
to have your last adventure, put them to rest and bring
something new. Focusing on the gameplay though, the title
was From's attempt at rectifying the mistakes they made
from the second entry. After some balancing passes, and
netcode changes, the experience overall was much better
than prior. Besides, compare it to what else we got this
year.

Never Coming Out Award - WINNER: DayZ

How the fuck is this still not out? Seriously, I opened the game a week ago and it gave me the same message it did the last time I opened it TWO YEARS AGO. At this point there really isn't any excuse for why this game isn't out and still listed as "early access" besides the fact that the developers know once they "release" the game, it will get refunded en masse. It still feels a lack of polish but it has the balls to keep pushing forward more content updates and less bug fixes. As far as 2016 goes, this game was still in Alpha, and it's been three years since it made it on Steam as a standalone game. It's the worst Early Access Game because it shows the major flaw of the system: they made their money, got the attention and now they don't need to actually make a game anymore. The biggest example of developer laziness.

Cincinnati Award - WINNER: DOOM (2016)

What's most important in a shooter? Shooting. And it's
fucking Doom. Even Doom 3, as flawed as it was, had some
satisfying gunplay to it. Mowing down endless hordes,
stomping on skulls, sawing through demons, and SHOOTING!
We can't possibly add more to it, it's inherent to the
game. Let the images talk for themselves.

Worst Timeline Award - WINNER: Half-Life 3

Half Life Th- Wait, really? We've been joking about this game since it was fucking Episode 3 for god's sake, and even longer before then. Do you people ever get tired of bringing it up? Look, we'll never get it anyway, because Valve's run by lizardmen. I've been researching this shit for years, they make a good game with some great story and fun multiplayer that runs on a fucking toaster for fuck sake, and then what do they do? They string us along. Sales and multiplayer games and hats, and they keep dumping them on us in hopes that we throw our cash at them in a vain attempt at finding the clues. That money? It's going to the New World Order. The order run by Combine. Half Life isn't even a fucking game at this point, it's a documentary of what's to come, it helps with the indoctrination. You either get used to the idea of bowing down to your soon-to-be overlords, or you fucking die trying to fight them with a crowbar. But you're smarter than that, right, /v/? You believe me, right? I want to believe.

Whites Move First Award - WINNER: XCOM 2

Back in command, XCOM 2 has you fearing more than a squad
of Thin Men and ridiculous escort missions. With base
management on the simpler side, players have more focus on
their teams, loadout and preparedness for the task at hand.
Winning battles don't mean as much as they do before;
you'll risk objectives and time for resources or kills.
Easier said than done, there's time to also worry about,
you'll find yourself finding any inch of courage to take
risky efforts of sieging important points on the map, kills
that must be made to turn tides in battle or crunching time
just to get by. Anyone with a leveled head and keen insight
will want to pick this game up. A tad bit on the masochist
side on the larger gap in difficulty people might have over
the last XCOM game, but it's worthwhile experience jumping
back in as the ayy-lmao tactician.

Vague Genre Award - WINNER: DOOM (2016)

It's action-y. It's adventure-y. It's Doom. Look, there's more to a genre as vague as this than Uncharted, so just roll with it. The game is a constant rush from the moment you start to the moment it finishes, and scouring through the flaming pits of hell for more heads to crush is more than enough for /v/ to decide this was what belonged in this category. It's an ambiguous speech for an ambiguous genre, take what you can get.

Style Over Substance - WINNER: Firewatch

Firewatch falls in the same traps as the usual "narrative" indie games /v/ has come to despise: Too much focus on the idea of the game than the actual execution of the gameplay itself. For once, Firewatch had potential and could've gone somewhere: in a large and wild area, colorful and lush, it could've found a way to be compelling, original and even touching. Unfortunately it turned out to be another mundane walking simulator with little to no gameplay just like Gone Home and/or Everybody's Gone To The Rapture. All you do is walk around with a walkie talkie, investigate random objects, and hear Delilah bitch at you. The story is typical indie game garbage and there is little to no character interaction outside of the walkie talkie. If I wanted to see the world of Firewatch and be amazed by the graphical details, then I would get out of the house and take a drive to the closest national park.

Seal of Quality Award - WINNER: No Man's Sky

We'll keep this simple since we're trying to stay within a timeframe. No Man's Sky crashed. Hard. Now, don't get me wrong, everyone expected some bugginess here and there, after all it's an open-world, randomly-generated creature-filled, multiplayer universe. Except it isn't really. Failing to deliver basic promises is bad enough, but it becomes even more of a disaster when the game just overall barely worked to begin with. Crashing often, on not only the PC version, but PS4 as well, proves that while Hello Games can't deliver the revolutionary product they promised, they can't even deliver a working product in general. Honestly, who didn't see this game winning?

Seal of Quality Award - WINNER: No Man's Sky

BioWare Award - WINNER: No Man's Sky

I don't even know what to say in this speech. The game had story? I mean, there was the alien language, you could kind of decipher bits and pieces of, but was it enough to qualify as a story? I think I remember some lazy aliens sitting down in some random bases. Look, alright, I'll admit there was a story, but honestly I just want to forget about it. Pretending it didn't exist will make this game, at least slightly, less of a joke. All we know if you're making your way to the center for the universe for… reasons. And then you get a nice little song by 65daysofstatic, but after that it's just the same old shit in New Game Plus. That's it. That's the "lore." 65daysofstatic is the center of the universe. So good job Sean, you added just enough story to qualify to win this award.

Best Soundtrack - WINNER: DOOM (2016)

Uhhh… just… it's an award for soundtrack, you know. So just, just play music fam.

Discworld Award - WINNER: VA-11 HALL-A

Nothing makes you feel better about your life than sitting
back, pounding a few down and listening to others gripe
about how bad their lives are while sitting back and
pounding a few down. VA-11 HALL-A is a game that achieves
what many modern "narrative" games don't: Presents a living
world, filled with people that can believably live on it
and makes those connections feel real. Whether you're
learning about the corrupt government and police force
through anonymous message boards, or talking to a robot
prostitute about getting fisted, the game's writing gives
some chuckles and feels between all the small talk about a
big world.

A E S T H E T I C S Award - WINNER: Darkest Dungeon

It's just so dark, so sharp. It's baroque, it's Mike
Mignola-esque and it's one of the few examples of a
beautifully conceived kickstarter game that delivered
exactly what they showed in their proof of concept. Minimal
animation, rough sketch designs for the people, places and
monsters, and a good way to convey when you come out on
top, or fucked up BAD. Darkest Dungeon delivers a stark,
grim adventure through catacombs and castles, giving new
meaning to the term "pen and paper RPG."

Hype Machine Award - WINNER: No Man's Sky

Sean Murray's about to make you his bitch. Hello Games laid
out the tarp, squatted down and took the biggest shit they
could muster before slapping it into a box and calling it a
game. It's hard to understand how a game in development for
years, with almost no publisher interference and near
unlimited funds from Sony could release in the state it
did. It over promised, under delivered and was a giant
middle finger to anybody that followed its marketing blitz.
And yet here we are, so we'll just let Hello Games describe
it in their own words: "No Man's Sky was a mistake."

Silent Protagonist Award - WINNER: DOOM Slayer (DOOM (2016))

COUNTER: This protagonist is so good that no one could write a speech about him apart from me, I wrote so much, just listen to what I got here, I was gonna whip it out now okay, there we go. Alright. Unfold the paper.

Ahem

"Doom Slayer is fantastic. He is a good protagonist. And I'm very happy he won this award."

That's all I wrote. Essentially, yep. I really agree with that statement that I wrote there. I won't go back on it, I think that was a fantastic statement about Doom Slayer or Doomguy as many people call him. Fantastic protagonist, fantastic game that came out this year, if you haven't played it you oughta play it, mate. It's just, it's out the ballpark. Uh... in terms of uhh high definition next-generation 4K video games and ummm... I'm just very happy I was able to play it on my Xbox One. Ahh... so thank you, uhhh, to ID Software for making an incredible protagonist.